

FACULTY OF MUSIC UNIVERSITY OF TORONTO

# Symphony Orchestra

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MICHEL TABACHNIK, conductor

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MacMillan Theatre

Saturday, January 24, 1987

8:00 pm

Anne Louise, piano

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## TONIGHT'S ARTISTS

Considered one of today's most talented European conductors, MICHEL TABACHNIK concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company (Lohengrin, Carmen, The Rake's Progress, Madama Butterfly), Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens and Zürich. He has led such distinguished orchestras as the Berlin Philharmonic, Amsterdam Concertgebouw, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

Since leading the University of Toronto Symphony Orchestra in October of 1986, Michel Tabachnik has conducted concerts in Paris and Lisbon, and appeared with l'Opéra de Paris, Tonhalle-Orchester Zürich and l'Orchestre symphonique de Radio Luxembourg. Last week, he gave a series of masterclasses at the Montréal Opéra Studio and conducted l'Orchestre civique des jeunes de Montréal in concert.

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Pianist ANNE LOUISE is in her second year of study, leading to a Bachelor of Music Degree in Performance. She has studied with her present instructor, Marietta Orlov, for the past four years, and has also participated in masterclasses given by Claude Frank, Marek Jablonski and Anton Kuerti.

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## NOTES

### Symphony No. 36 in C Major, K. 425, "Linz" W.A. MOZART

The standard numbering of Mozart symphonies is misleading as it implies that he wrote 41 such works. According to Neal Zaslaw there have actually been some 86 symphonies of varying degrees of authenticity and preservation attributed to Mozart. The autograph manuscript of the "Linz" Symphony has not been preserved, but its authenticity has never been questioned, unlike Symphony No. 37, for instance, which is now thought to be by Michael Haydn with a slow introduction by Mozart. Nonetheless, many writers have drawn attention to the influence of Joseph Haydn on the "Linz" Symphony, although some writers feel that the influence worked the other way round.

In a letter to his father on October 31st, 1783 Mozart confessed that he was writing the symphony "at breakneck speed" for a concert he was to give shortly in Linz. There is no trace of haste in the work, however, which is one of the most brilliant and majestic Mozart wrote. The first movement in sonata form is notable for its slow introduction, the first Mozart wrote for one of his symphonies, and for its second subject, which begins with an outburst in E minor instead of the expected dominant. The middle two movements are contrasted in character, a solemn slow sonata form movement and a joyous minuet and trio. The finale is a lively sonata form with a profusion of themes, its festive outer sections surrounding a short but intense development section.

### Piano Concerto in E minor, Op. 11, No. 1 F. CHOPIN

Chopin was only 20 years old when he completed the Concerto in E minor. It was actually the second of his two piano concertos but the first to be published and, therefore, bears the designation No. 1. Both concertos belong to the period of his fame as the young Polish virtuoso pianist and Chopin himself premiered the present work on October 11th, 1830 in the Warsaw National Theatre. This was his final concert in Warsaw. Two months later Chopin left Poland never to return.

The first movement of the concerto is a modified sonata form containing an abundance of ideas, both thematic and figurative. The second movement is based on a nocturne-like melody which is interrupted only by an agitated middle section in C sharp minor. The finale is in rondo form and contains material rhythmically related to the Krakowiak, a popular Polish dance.

Symphony No. 4 in D minor, Opus 120

R. SCHUMANN

Schumann was largely self taught in composition but what he lacked in technique he made up for in intuition, imagination and intelligence. Although he did attempt some large scale works in his youth, including an unpublished early symphony, he was by and large more comfortable with the miniature at first and only later turned to the more conservative genres of the symphony and the string quartet. The D minor Symphony was written in 1841 during the first year of the composer's marriage to Clara Wieck. This work was actually the second symphony Schumann completed but he withheld it from public view for ten years and then, in 1851, revised and published it as his fourth and last symphony.

Schumann originally called this work a "Symphonic Fantasy", and indeed it is one of his most daring and successful formal experiments. It is a cyclic work, linked together not only by the fact that the four movements are played without break but also by thematic transformations, tonality and structure. The slow introduction presents the motives from which the rest of the work is derived. It leads directly into the first movement, an unorthodox but convincing sonata form. The slow movement is in ternary form with a plaintive tune for oboe and cello and a contrasting middle section in D Major for the strings with lovely embellishments for solo violin. The vigorous third movement follows the plan scherzo-trio-scherzo-trio with a transition to the last movement. The finale, like the closely related first movement, consists of a slow introduction and sonata form, and makes a deeply satisfying conclusion to all that has gone before.

Notes by ROBIN ELLIOTT



UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

John Bailey, Toronto, Ontario  
Robin Butler, Pickering, Ontario  
Susan Cosco, Toronto, Ontario  
Angela Cox, Scarborough, Ontario  
John Douglas, Mississauga, Ontario  
Mary Ann Fujino, Burlington, Ontario  
Sheldon Grabke, Springside, Saskatchewan  
Catherine Hoy, Guelph, Ontario  
Jackson Huang, Toronto, Ontario  
Cristina Massotti, Sudbury, Ontario  
Geoff Nuttall, London, Ontario \*  
Valerie Selander, Deep River, Ontario  
Barry Shiffman, Toronto, Ontario  
Stephen Sitarski, Toronto, Ontario \*  
Andrea Weber, Elmira, Ontario  
Janetta Wilczewska, Don Mills, Ontario

Violin II

Krista Buckland, Toronto, Ontario  
Jill Dawson, Mississauga, Ontario  
Jared Erhardt, Calgary, Alberta  
Helen Hong, Toronto, Ontario  
Caroline Hoy, Guelph, Ontario  
Dean Marshall, Calgary, Alberta +  
Ananya Menon, North York, Ontario  
Ines Pagliari, Toronto, Ontario  
Brian Power, St. John's, Newfoundland  
Herman Rohowsky, Aurora, Ontario  
Malou Sobrevinas, Toronto, Ontario  
Peter Soltysiak, St. Catharines, Ontario  
Kleis Swan, Saskatoon, Saskatchewan  
Carol Wong, Hamilton, Ontario

Viola

Jonathan Craig, Toronto, Ontario  
Ross Daly, Weston, Ontario  
Trevor Dick, Lantzville, British Columbia  
Julian Fisher, Don Mills, Ontario  
Kenji Fuse, Toronto, Ontario  
Tom Kondzielewski, Humboldt, Saskatchewan  
Don Lyons, Toronto, Ontario  
Angela McCullough, Saskatoon, Saskatchewan +

Nicholaos Papadakis, Toronto, Ontario  
Angela Quiring, Calgary, Alberta

Cello

Jean Bresse, Montreal, Quebec  
Ron Chambers, Toronto, Ontario  
Daciana Cojocaru, Willowdale, Ontario  
Katalin Descenyi, Willowdale, Ontario  
Joo Won Kim, Scarborough, Ontario +  
Peggy Lee, Toronto, Ontario +  
Chantal Marcil, Joliette, Quebec  
Yosuke Ozawa, Tokyo, Japan  
Mi-Kyong Park, Thornhill, Ontario

Double Bass

Jonathan Chalaturnyk, Toronto, Ontario  
Rob Clutton, Burlington, Ontario  
Patrick Donovan, Toronto, Ontario  
Louis Garson, Toronto, Ontario +  
Steven Haynes, Toronto, Ontario  
Jessica Monk, Toronto, Ontario  
Michael Nykilchuk, Toronto, Ontario  
Rob Sidorchuk, Islington, Ontario  
Ed Wingell, Toronto, Ontario

Flute

Linda Caisley, Dawson Creek, British Columbia  
Jody Evans, Barrie, Ontario  
Laura Nashman, West Hill, Ontario  
Leslie Newman, Lacombe, Alberta

Oboe

Joanne Allen, Toronto, Ontario  
Lawrence Charge, Toronto, Ontario  
Julia Snelson, Toronto, Ontario  
Piotr Twardowski, Toronto, Ontario  
Phyllis Williams, Vancouver, British Columbia

Clarinet

Lorie Adams, Agincourt, Ontario  
Eric Evans, Toronto, Ontario  
Pauline Farrugia, Toronto, Ontario  
Ameene Shishakly, Baie D'Urfe, Quebec



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Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- January 25      UNIVERSITY OF TORONTO WIND SYMPHONY  
STEPHEN CHENETTE, conductor  
Works by POLGAR, KULESHA, WEINZWEIG,  
BECKWITH, COAKLEY, REVUELTAS, and COPLAND  
MacMillan Theatre                      3:00 pm                      \$3 G.A.
- January 29      THURSDAY NOON SERIES  
UNIVERSITY OF TORONTO PERCUSSION ENSEMBLE  
Walter Hall                      12:10 pm                      FREE
- February 5      THURSDAY NOON SERIES  
Programme featuring student chamber groups  
Walter Hall                      12:10 pm                      FREE
- February 5      THURSDAY NOON SERIES  
"In Search of Mahler"  
Lecture by HENRY-LOUIS DE LA GRANGE,  
author of the three-volume biography of  
Mahler  
Walter Hall                      1:10 pm                      FREE
- February 15      13th Annual Donald McMurrich Scholarship  
Concert  
The Toronto Symphony Bass Quartet & Friends,  
perform the works of SAM DAVIS & others  
Walter Hall      3:00 pm      \$3 General Admission



UNIVERSITY OF TORONTO • FACULTY OF MUSIC  
OPERA DIVISION

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PRESENTS

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*L'OUCA* *del CAIRO*  
(The Goose from Cairo) by W. A. MOZART  
(IN ENGLISH)

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and

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*Angélique*  
by JACQUES IBERT  
(IN ENGLISH)

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MARCH 6, 7, 13, 14, 1987..... 8 PM

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